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by an American artist. Since its first exhibition in New York the work has been in a measure repainted and greatly improved in its general effect. As this fight took place at night, the artist was enabled to introduce a thrilling effect of light from the burning vessels, and flashes from the many hundred guns, with considerable dramatic force. There is not much poetical feeling given in the work, but its impressiveness, and grandeur of its composition, more than compensate for its lack of sentiment. Mr. Casilear had an 'October Afternoon,' a landscape and lake view, which is a picture of rare beauty, and as quiet in tone and poetical in sentiment as an Indian-summer day, which it in effect typifies. Mr. James M. Hart's 'Peaceful Homes,' a reminiscence of the Connecticut River valley, was also a feature in the exhibition. Since this picture was first painted, the canvas has been cut down about one-third, and the composition greatly concentrated. In its original state the picture lacked unity; it was, in effect, a half-dozen works on one canvas; but now, however, the interest is confined to the foreground homes and their pastoral surroundings, and every minor incident is held subordinate and attuned in harmony with them. Aside from the brilliant execution of the landscape, Mr. Hart shows considerable force as a cattle-painter in the delineation of the group of cows in the foreground. There are also some cleverly-painted landscapes by John B. Bristol, David Johnson, William Hart, John Wil-

liamson, Herman Fuechsel, Jervis McEntee, T. L. Smith, John A. Parker, Richard W. Hubbard, and Worthington Whittredge.

In figures Mr. Guy had a finely-painted interior entitled 'The Loving Mother,' which was contributed from Mr. Sherwood's gallery. A young mother appears bending over a crib, in the act of laying her baby down by the light of a candle which is held by a little girl. The expression of the mother's face as she kisses her child good-night, and the effect of light upon the group, are given with fine feeling, and in its poetical significance and truth it has rarely been equalled upon the canvas of an American artist. Messrs. Constant Mayer, J. G. Brown, E. Wood Perry, Cornelia W. Conant, George H. Hall, B. Franklin Reinhart, and Frederick A. Bridgman were also well represented in this department. Among the other strong American contributors were William T. Richards, A. Bierstadt, C. Moran, K. Van Elten, S. S. Carr, William Bradford, Th. Jensen, Arthur Parton, A. D. Shattuck, and Francis A. Silva. Of foreign art there was a good display of pictures, representing the names of Bouguereau, Carl L. Müller, Z. S. Pott, of London, Vautier, of Düsseldorf; A. Dorph, Ed. Frere, W. Amberg, Carl Hubner, Jules Goupil, Defregger, of Munich, Z. Bakalowicz, and Trayer. The exhibition attracted a great many visitors during its continuance, the grand total of which was estimated at 20,000. The spring exhibition of the Association will take place in March.

NATIONAL ACADEMY OF DESIGN.

THIS time-honoured institution, which was organised in 1825 and chartered a few years later, will celebrate its semi-centennial some time this year. The design of the managers is to organise a chronological exhibition to be composed exclusively of the works of members from its organization down to the present time; and the Council of the institution are already engaged in arranging the committees to carry out the details of the plan. At present there are only three charter-members of the Academy living, namely: Asher B. Durand, John Evers, and Thomas Seer Cummings. Mr. Cummings gave up the pursuit of art several years ago, and retired with a handsome competency to spend the remainder of his days in Connecticut. John Evers has been living in retirement on Long Island for many years. Mr. Durand, the third member of the group, removed his studio to Orange, New Jersey, some eight or ten years ago, where he still pursues his artwork with much of the enthusiasm which belonged to his early life.

It is proposed, in this semi-centennial exhibition, to bring out

the early works of these venerable academicians, together with those of Morse, the first President, Henry Inman, Morton, Ingraham, Elliott, Kensett, Suydam, Launitz, Leutze, Mignot, the Mounts, Rossiter, Wenzler, and others, down to the youngest living member of the present day. In anticipation of this event, an effort is now in progress to pay off the existing debt of the institution, which amounts to \$35,000 only, secured on real estate valued at \$400,000. This debt the academicians propose to pay by voluntary contributions of pictures which are to be sold, and the proceeds applied to its payment. To increase the efficiency of the Academy schools, the Council have resolved to reopen the fellowship fund and solicit subscriptions for that purpose. Great efforts will also be made to maintain the annual exhibitions upon a standard equal to that of last year, which, if attained, will make their present edifice self-supporting, and will leave a respectable surplus of income, aside from the special funds, for increasing the efficiency of the schools.

THE ART SCHOOLS OF THE UNITED STATES.

THE COMMON-SCHOOL SYSTEM OF MASSACHUSETTS.

THE passage of an act by the Legislature of Massachusetts in 1870, making drawing one of the studies in the public schools of the State, and the appointment of Mr. Walter Smith, of London, late head-master of the "Leeds School of Art and Science and Training School for Art-Teachers," as State-director, gave a renewed impetus to the cause of art-education in America, which is felt in almost every section of the Union. Previous to this action on the part of the people of Massachusetts, there was no organised system in any State, nor indeed is there now outside of that Commonwealth; but the good seed has been sown, and it will soon bear fruit. In Massachusetts the law requires that free industrial drawing-classes shall be established in all cities of over ten thousand inhabitants. Last year twenty cities complied with the law, and three disregarded it entirely. In the last report made by the State-director, he

suggests that the law shall be amended so as to include all towns of over five thousand inhabitants, which would include forty-three more. The number of drawings exhibited in 1872 was six hundred and twelve; and in 1873, twelve hundred and nine. Mr. Smith, in his second annual report, refers to the difficulty of obtaining competent teachers for the free industrial classes, a want which is, unfortunately for the interests of art-education, felt in every city where drawing is taught.

THE BROOKLYN PUBLIC SCHOOLS.

EARLY in 1873 a system of free-hand and industrial drawing was introduced in the public schools of the city of Brooklyn under the auspices of the Board of Education, and Miss M. J. Dyer was appointed as instructor of the classes. One teacher, however, having over thirty schools, with upwards of two thousand pupils each, to organise into free-hand drawing-classes, could

not accomplish much, but through the earnest efforts of this accomplished lady so much interest was shown in the study of art by the pupils that the members of the Board of Education were induced to continue the system, but upon a broader and more efficient scale. In the fall of 1873 three assistants were appointed to aid Miss Dyer in the work. At that time there were thirty-six public schools, including primaries and schools for coloured children, and they were equally divided among the teachers, and from this period the system may be said to have been fairly instituted. The course of instruction pursued is not intended to make artists of the pupils, but to give all a practical knowledge of drawing. Pupils are required to produce original designs, at least one every other week, such as patterns for wall-paper, oil-cloth, ornamental letters, and such others as may be suggested. They also study from the round and flat, and thus far great interest has been taken in the work. The first exhibition of students' drawings took place in May last, when at least ten thousand examples were sent in from the several schools. Some of the drawings sent in by the pupils of the grammar-schools were from the antique, and were creditable specimens of art; but this advanced work is not encouraged by the Art Committee of the Board of Education. In School No. 12, which is under the charge of Miss Dyer, a system of geometrical drawing has been introduced, and the examples exhibited attracted much attention. Miss Dyer's assistants are Misses Mary Wood, Julia A. Benedict, and Louisa P. Smith.

The Committee of the Board of Education, of which Mr. John Y. Culyer, Engineer-in-chief of the Public Parks of Brooklyn, is chairman, in their report said, in substance, that "the effect of this exhibition has been to determine in the minds of the members that the value and importance of drawing as a graded study in our public schools are only limited by the restrictions under which the Board may deem it desirable to establish it; and, further, that the time will come when, within an enlarged range and a more systematic grading of the general studies than now exists, this will be deemed as essential to the training of youth as are the elementary studies in the natural sciences.

NATIONAL ACADEMY OF DESIGN.

THE pioneer in the cause of free art-education in this country in its higher development is the National Academy of Design. Its schools have been in operation since 1826, and free to both sexes without regard to station in life or color. Up to the year 1869 the schools were under the instruction of members of the Council, but this method of instruction, which was always looked upon with disfavour, was then abolished, and a competent instructor in drawing appointed as the permanent head of the department of schools. Under the control of this artist, Professor L. E. Wilmarth, the schools have achieved a high position and stand at the head of the art institutions of America, and their usefulness is only circumscribed by the lack of means on the part of the Academy, which, for the present, prevents a further advancement. The schools of the National Academy of Design were established for the education of professional students or young men and women who intend to become artists, and a certain amount of skill in drawing is required on the part of applicants before they are admitted. The schools are divided into two classes, namely, the antique and life. A painting-class was established in 1872, but the limited means of the institution prevented its continuance. All applicants for admission to the schools are required to submit a drawing from the cast of a statue or fragment of a human body, which, if approved by the Council, permits their entrance into the antique class, and as soon as they show enough proficiency they may be advanced to the life class. The schools are open daily from eight o'clock, A.M., until five, P.M., and from seven to nine o'clock in the evening. There are sessions of the antique class every day, for gentlemen, morning and evening; and for ladies in the afternoon. The studies of the life class from living models take place on three evenings every week. In this class the studies are pursued under the sole direction of Professor Wilmarth; but in the antique he is aided by two or three of the most advanced pupils.

The number of pupils now in attendance is one hundred and eighty-five, which is about the maximum number that can be accommodated in the two classes as at present organized. The Academy has a fund of \$50,000 bequeathed to it for the support of its schools, but no other source of income, except from its annual exhibitions, which is entirely inadequate for the purpose; but efforts are now in progress to raise a special fund for their better endowment. Two prizes, known as the 'Suydam' and 'Elliott' medals, are struck in gold, silver, or bronze, as may be decided by the Council, and awarded annually to the most proficient pupils. The schools possess upward of sixty full-length antique statues, and a large property in busts and fragments for the use of the classes. It is proposed, provided the means of the institution will warrant it, to organise a class in painting from the living model during the present season.

BROOKLYN ART ASSOCIATION.

THIS institution, which is a chartered corporation under the control of a number of gentlemen who show great interest in the cause of art-culture and education, established a free school of design under the direction of competent instructors two years ago. Its accommodations for school-purposes, however, are limited, and about one hundred pupils are all that can be received in the classes. At the first organization of the schools no knowledge of drawing was required on the part of applicants for admission, but during the past year rules similar to those of the National Academy of Design have been adopted, and now pupils are required to present a drawing, from the flat or round, of a certain degree of merit before their names can be entered on the rolls. The artists in charge of the schools are Mr. William H. Baker, Mr. George A. Annable, and Miss Georgia Douglas. The new art-building erected by the Association is one of the finest structures devoted to art-purposes in this country. The institution receives \$1,000 annually from the city of Brooklyn, which is pledged for the support of its art-schools; and its only other source of income is from the rental of a store in the building, and the profit arising from the sale of catalogues at its semi-annual exhibitions, as admission to its galleries is free at all times. The real estate of the Association is valued at about \$250,000, upon which there is a debt of \$35,000. Its collection of statues and casts is ample for the use of its schools. Efforts are now in progress to clear the institution from debt, and to provide means for the enlargement of its schools.

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART.

THE Cooper Union for the Advancement of Science and Art, founded by Peter Cooper, is one of the most comprehensive institutions devoted to art-instruction in the United States. The school for women is divided into three classes—drawing, painting, and wood-engraving; and in connection with the school for painting there is a class in practical photography. The art-department of the evening-schools, to which young men only are admitted, embraces instruction in all branches of drawing, which includes free-hand drawing, architectural, mechanical, and drawing from the cast and life; also painting, and modelling in clay. The design of the schools is practical, and has for its object the education of pupils for some useful employment in which the arts of design, drawing, and painting, are the principal or accessory occupations. Pupils are admitted without any previous knowledge of drawing; but, if, in the judgment of the teachers, after trial, they show no proficiency, their seats are declared vacant. The schools are under the direction of a large and competent corps of instructors, but, owing to the low grade of scholarship, the result of their efforts is not so pronounced as is witnessed in other institutions devoted to art-culture. The total number of pupils admitted to the Free School of Art for Women last year was 201; and to the night-schools of Art for Men, 1,505. A large number of gold, silver, and bronze medals and money-prizes, are awarded to the most proficient pupils at the end of

every term. The institution is in receipt of a liberal income derived from the rent of stores, offices, and halls, in its building; but its expenditures, owing to its comprehensive system of instruction, are enormous, and its benevolent founder has thus far provided the additional means required for its support from his individual resources.

YALE SCHOOL OF FINE ARTS.

THE Yale School of Fine Arts has already attained considerable importance as a training-school for artists. It was founded by the late Mr. Augustus Russell Street, of New Haven, who bequeathed \$250,000 for its endowment, of which sum \$200,000 was spent in the erection of a building. When the department was founded, the college authorities at once appointed Mr. John F. Weir, N.A., as director of the school, and raised it to the dignity of a professorship. The associate teachers are D. Cady Eaton, M.A., Professor of the History of Art; John H. Neimeyer, Professor of Drawing; and Frederick R. Hovey, Instructor in Geometry and Perspective. The course of study is based upon progressive methods with the human form, as is the practice in the best schools of art in Europe. The average number of pupils in attendance in the several classes is about one hundred. The department is in possession of the famous Jarves collection of early Italian paintings; and also the Trumbull collection, which is rich in portraits of Revolutionary heroes. The collection of casts is also large and well adapted for the purposes of the school; and a reproduction, made at Kensington, of the Ghiberti gates of the Baptistery at Florence, adds additional interest to the art-material of the institution. Loan exhibitions are held yearly under the supervision of Professor Weir, and the proceeds of the receipts at the door are applied to the purchase of casts and material for the use of the school.

COLLEGE OF FINE ARTS, SYRACUSE UNIVERSITY.

THE Department of Fine Arts of the Syracuse University was established two years ago for the purpose of giving students a thorough training in the theory and practice of Art. The Faculty consists of George F. Comfort, A.M., Dean and Professor of Æsthetics and History of the Fine Arts; A. Russell, Professor of Architecture; Henry C. Allewelt, Professor of Decorative Art; Sanford Thayer, Professor of Painting; George K. Knapp, Professor of Painting; and Ward V. Ranger, Professor of Photography. The course of instruction includes free-hand drawing, architectural drawing, oil-painting, photography, with lectures upon the general principles of æsthetics, art-literature, history of the fine arts, classical mythology, and Christian archaeology. The institution has begun the formation of an art-collection and an art-library, but as yet has no endowment.

PENNSYLVANIA ACADEMY OF FINE ARTS.

THE Art-School of the Pennsylvania Academy of Fine Arts is the oldest in the country. It was established early in the present century. Its art-collection was begun in 1806, and is now of great value; and embraces in all two hundred and fifty-six casts from the antique, besides a gallery of ancient and modern paintings, and some fine pieces of modern sculpture. A new and elegant structure is now in progress for the institution. It occu-

pies a plot of 100 by 258 feet, and is estimated to cost \$500,000. The art-schools of the Academy, which were formerly the most flourishing of any in the country, are now mostly suspended, but they are to reorganize as soon as the new building is finished, which it is anticipated will take place before the close of the present year.

SCHOOL OF DESIGN, UNIVERSITY OF CINCINNATI.

THE School of Design of the University of Cincinnati is supported from the fund bequeathed to the city of Cincinnati for educational purposes by the late Charles McMicken, who died in 1858. The aim of the school is not only the study of painting and sculpture, but also the improvement of the industrial arts. The course of instruction is intended to continue four years, and includes painting in oil, water-color drawing, painting in fresco and distemper, sculpture, decorative designs, architecture, mechanical and scientific drawing, wood-engraving, lithography, and engraving on metal. Pupils are admitted free, the preference being given to residents of Cincinnati, although non-residents are eligible whenever there is room. The sessions of the schools begin in September and close in June, and are held on Monday, Wednesday, and Friday, from nine A.M. to one P.M., and on the evenings of alternate days from seven to nine o'clock. Prizes are awarded at the close of each term by a jury of three competent persons. The Faculty of the School of Design and Drawing consists of Thomas S. Noble, Professor of Drawing and Painting, with Messrs. W. W. Woodward and William H. Humphries, assistants. The number of pupils at present in attendance is about three hundred. The works of art for the use of the school consists of forty casts from the antique, copies of the best statues; seventy casts of busts and fragments, several copies of rare old paintings, crayon-drawings, autotypes, and seven hundred and fifty flat examples and lithographs.

SAN FRANCISCO ART ASSOCIATION.

THIS institution has recently organised a school of design, and is in possession of a valuable collection of casts from the antique marbles in the Louvre, numbering fifty-four pieces, which was presented by the French Government. It has also supplemented the French collection by the purchase of additional casts for the use of the schools, at a cost of about \$2,300. The course of study is divided into three classes: First, Study of the Human Figure; second, Study of Landscape; and third, Oil-Painting of Figures and Landscapes. Classes in modelling, in mechanical drawing, in design and ornament as applied to manufactures, in architecture, etc., will be added to the other branches at the discretion of the Executive Committee of the Association. The tuition is fixed at twelve dollars per month, or eighteen dollars a session, for all classes except oil-painting, the rates for which are fifteen dollars a month, or sixty dollars a session. Exhibitions of students' drawings and awards of merit are also provided for. Mr. Virgil Williams, an artist of fine ability, and formerly of Boston, is the director in charge of the schools. Mr. Williams went to Rome in 1852, and, after ten years' study in that city, he returned to Boston, where he became a successful teacher and conducted classes in several institutions, one of which was Harvard College, where he taught a class in free-hand drawing. Mr. Williams is paid a salary of \$3,000 per annum, and is assisted by a competent corps of instructors.

NOTES FROM ABROAD.

VIENNA.—Future visitors to this now truly magnificent city will be spared an annoyance which largely prevails in most Continental cities; namely, the distribution of the national Art-treasures in different institutions, each having its special periods for inspection and its peculiar difficulties to impede the visitor. The magnificent structure now rising on the Burg Ring under

the name of the Imperial Museum is to have collected within its walls the contents of the Schatz-kammer, the Ambras, the Belvedere, and numerous other collections, which will then constitute an Art-Museum scarcely second to any in the world. The arrangement of the new armoury in the Arsenal is now completed; and in the decoration of its halls, the perfect con-